



CURRICULUM

CATALONIA ORFF-SCHULWERK CERTIFICATION PROGRAMME

Mireia Aguiar, Jofre Gasol, Xavi Rocamora, Erola Ramis & Aleix Colom
Pedagogical Team - Catalonia Orff-Schulwerk Certification Programme

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Index

Introduction.....	2
Orff-Schulwerk's pedagogical and methodological principles.....	3
Historical and social context of the Orff-Schulwerk and transfer to the Catalan culture and education.....	5
Planning, model teaching and analysis.....	6
Program design and structure.....	8
Specification of objectives and contents.....	11
LEVEL 1.....	11
LEVEL 2.....	16
LEVEL 3.....	21
Evaluation.....	27
Final considerations.....	31

CATALONIA CERTIFICATION PROGRAMME IN ORFF-SCHULWERK PEDAGOGY

Introduction

About: A professional development training program with a total of 190 hours, structured into three courses that are taken in sequentially (Level 1, Level 2 and Level 3), for a minimum of 3 years.

Overall objective: To specialize participants in the Orff-Schulwerk approach (or Elemental Music and Dance Pedagogy) in its transfer to Catalan culture and the educational system of Catalonia; through the experience, analysis and reflection of teaching and artistic practice.

Who is it intended for? For music and dance education professionals, primary school teachers, music therapists or musicians interested in pedagogy. All of them are required to have a minimum musical knowledge as a requirement for registration.

Who organizes it? The program is organized by the Orff Catalonia Association. The comprehensive management falls to the Certification Programme Commission, a team integrated into the Orff Catalonia Board, which voluntarily coordinates and manages everything related to the program. The program is recognized with the quality license of the Carl Orff Foundation (COS) and follows the guidelines of the International Orff-Schulwerk Forum Salzburg (IOSFS)¹.

Vision integral: Our programme seeks to differentiate itself from the rest of the existing training proposals for music and movement teachers in Catalonia, based on an immersive design built on gatherings, self-training practice, pedagogical, artistic and personal reflection, non-hierarchical approach and networking of the teaching team and the organizational team. The objective is not only to improve the teaching quality of the participants, but also their artistic and human quality.

 **•info:** www.orff.cat/formacio-certificada

¹ International Orff-Schulwerk Forum Salzburg (2026). *Recommendations and Guidelines: Orff-Schulwerk Studies*.

Orff-Schulwerk's pedagogical and methodological principles

Orff-Schulwerk defines itself as a **pedagogical approach** and not as a methodology, and is articulated based on the concepts of **Elemental Music and Dance**. The lack of methodological and didactic specificity gives it a flexible and changing character, adaptable according to the educational context, the target group and the teacher who uses it, while allowing and promoting its cultural adaptation to each territory. Despite this open nature, it is structured through theoretical and methodological principles that articulate its practical application.

The **pedagogical aspects** of the Orff-Schulwerk, which this program highlights as priorities, are:

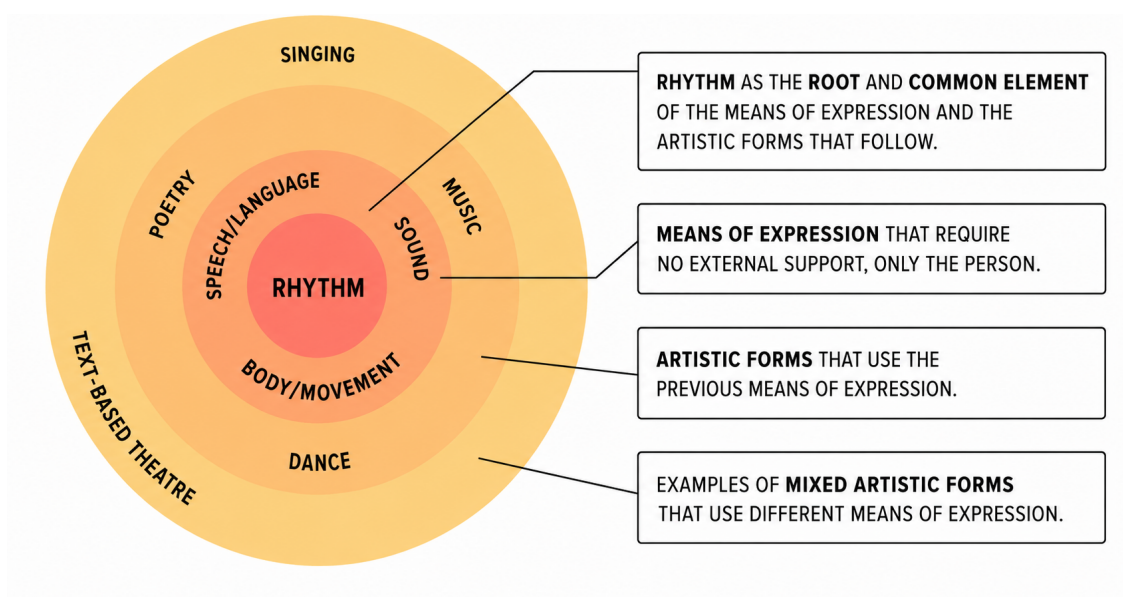
- ❖ **Learner-centered education.** The person is at the center. The Orff-Schulwerk offers a holistic vision of music education, which seeks to develop the musicality of each person based on multisensory perception, artistic practice and creation. "We learn because we make music."
- ❖ **The concept of Elemental.** Music, movement and speech are understood as a transdisciplinary and intercultural artistic unit, which promotes individual and collective essential expression and creation through the artistic languages. Music is a human, natural and integral phenomenon, with which "we do not relate as listeners, but as active participants". Rhythm is the root².
- ❖ **The social dimension of music education.** Personal development, expression and growth occur through interaction, collective experience and belonging to a group. Group music and dance practice is the central action of the teaching-learning process.
- ❖ **The importance of the process.** The elemental creative and artistic process takes on the quality of a product in itself. Both daily classroom experiences and performances are shaped as a dialogue that pursues full development of the student.
- ❖ **Connected education.** The connection of music and the arts with the linguistic, cultural, historical and social landscape of the students. Music at the service of an individual's personality development; and of the expression, well-being and cohesion of the community.

² See Figure 1, at page 4.

Among the **methodological aspects** and materials related to the implementation of the principles of the Orff Schulwerk, we find:

- ❖ The **ensemble practices** using **elemental instruments**: unpitched percussion, barred instruments (xylophones, metallophones and glockenspiels), body percussion, wind and string instruments.
- ❖ **Auditory training** and development of **active listening** skills.
- ❖ The **use of the spoken and sung voice**, as well as **movement and dance** as elemental means of expression, creation and interaction, based on one's own cultural material.
- ❖ The promotion of **creative practice** starting from **improvisation** with music and movement at all stages. The use of **graphic and conventional notation** appear after exploration, practice and experience.
- ❖ The integration of poetry, drama and **other artistic forms** as vehicles for elemental music-making and creation.
- ❖ Active (participatory) learning, shaped through **games and imagination** and using carefully selected materials on the basis of aesthetic criteria.

Figure 1



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Historical and social context of the Orff-Schulwerk and transfer to the Catalan culture and education

This program aims, over the three years, to contextualize the Orff-Schulwerk at a historical and social level; by introducing the phenomena, influences and sources that allowed Carl Orff and all his collaborators to develop this approach. It thus frames both the European pedagogical movements of the late 19th and early 20th centuries, as well as the concrete history of the Orff-Schulwerk - from the foundation of the Günther-Schule, the development of Bavaria Radio broadcasts, the publication of the volumes of *Musik für Kinder*, to the international expansion of his pedagogical ideas with the creation of the Orff Institute.

However, we are also interested in broadening the vision within our own country, where there have also been important pedagogical movements throughout the 20th century with which the ideas of the Orff-Schulwerk related and fit, as well as contrasting them and adapting them to the current educational context in Catalonia.

Through all the subjects of this program, our goal is to exchange ideas, analyze and reflect on pedagogical issues focused on the educational challenges of the present and the future. The aim is to put the pedagogy of Orff and Keetman in dialogue with the present, identifying the *current* and the *outdated* parameters, and considering new ones, so that the training becomes useful and practical for the recipients. Pedagogy is a living science.

For all this, our program references a remarkable diversity of authors and offers realistic, current and appropriate teaching models to the characteristics of today's music classrooms; with the aim of inspiring, encouraging and generating curiosity and a desire to learn in all those who participate in it.

The Orff-Schulwerk has been for us the trigger and the inspiration to develop our teaching work beyond the didactics of music. The experience in our own training and the quality and passion that lie behind Orff's pedagogical ideas, have also triggered the need to work on its cultural and educational fit, and disseminate it with a future-oriented view. In short, we want to value its origin while emphasizing its permeability, transferability and adaptability to Catalonia's current reality.

Planning, model teaching and analysis

The Orff-Schulwerk suggests that each teaching-learning situation can develop along different paths. Therefore, the aim is for students in this program to conceive of the planning process as an open and flexible starting point, both to adapt to what happens in the classroom and to incorporate the ideas that arise from creative processes with students.

To address the **planning process**, this program focuses on:

- Criteria for choosing teaching materials:
 - ❖ Aesthetics (beautiful, fun, exciting, meaningful).
 - ❖ Ethics (respectful, in line with the context, inclusive).
 - ❖ Pedagogical relevance or interest.
- Criteria for organizing the teaching materials:
 - ❖ From the group and context analysis:
 - Age of the students.
 - Number of students in the group.
 - Analysis of the needs, experience and interests of the group.
 - Group atmosphere, dynamics and previous relationships between group members.
 - Space and resources (media) available.
 - Duration of the sessions.
 - Sociocultural and economic context.

According to the curriculum or educational laws, it will be necessary to:

- ❖ Define both long-term and short-term goals.
- ❖ Choose the musical content that allows you to achieve the objectives based on analysis and preparation (extract the elemental to make it close, accessible and stimulating for children and gradually add complexity as they make it their own).
- ❖ Work with teaching units, centers of interest or topics.

- ❖ Plan sessions taking into account learning areas³ around which the activities and proposals in the classroom are focused:
 - Creativity.
 - Movement-dance-body.
 - Voice.
 - Instruments.
 - Psychosocial area.
 - Interdisciplinary interaction.
 - Development of the musical mind.
 - Process-product.

- ❖ Define the strategies, the means that will be used (instruments, objects, materials, etc.) and how the musical material will be presented to the children (methods).

Suggested structure when planning a session:

1. Warm-up/introduction.
2. Development.
3. Performance (if applicable).
4. Reflection/closure.

To address this didactic dimension of the Orff-Schulwerk (the implementation of its pedagogical principles), the program is based on **modelling sessions**, where participants put themselves in the shoes of the target group and receive the teaching sequences in a practical way. Based on modeling, experience, practice and analytical and reflective observation of the teaching process, the pedagogical and methodological principles are better understood and crucial aspects of the Orff-Schulwerk teaching profile are highlighted, such as:

- The flexibility, transferability and adaptability of planning.
- The role of teacher-artist: creativity, inspiration, criteria and quality.
- Pedagogical improvisation.

³ Andrea Sangiorgio (2007). *Areas of learning in elemental Music Education. A map.*

Program design and structure

Level 1: It consists of two face-to-face meetings: a 7-day summer Course and a weekend in the winter, which we call *Pas de Nivell*. The Summer Course includes three core subjects (Pedagogy I, Movement and Instrument) and two complementary subjects (Voice and Choral Singing Didactics and Pedagogical Foundations of the Orff-Schulwerk), which are complemented by group activities. The Pas de Nivell is intended for the realization of small didactic and artistic interventions in a session dedicated to the final evaluation of the level.

Summer Course

Pedagogy I: 10 sessions of 1.75 hours (Total: 17.5 hours)

Movement I: 5 sessions, 1.75 hours (Total: 8.75 hours)

Instrument I (percussion): 2 sessions of 1.75 hours (Total: 3.5 hours)

Voice and choral singing didactics: 4 sessions of 1.5 hours (Total: 6 hours)

Pedagogical foundations of the Orff-Schulwerk: 1 session of 1.5 hours

Total subjects: 37.25 hours

Inaugural conference 1 hour.

Warm-ups 30 minutes daily for 5 days. Total 2.5 hours.

Folk dances workshop 1.5 hours.

Choir workshop: 1.5 hours.

Final sharings 1.5 hours.

Total complementary activities: 8 hours

Pas de Nivell

Pedagogical interventions and evaluation: Total: 12 hours

In addition to attending the two meetings, personal work related to the core subjects Pedagogy and Movement is required both for carrying out written and creative tasks during the summer week, and for writing comments and scripts for interventions during the period from July to January.

Personal working hours for core subjects: 2.75 hours

Total Level 1 hours: 60 hours

Level 2: It consists of two face-to-face meetings: a 7-day summer Course and a weekend in the winter, which we call Pas de Nivell. The Summer Course includes three core subjects (Pedagogy, Movement and Instrument) and one complementary subject (Body Percussion), which are complemented by group activities. Pas de Nivell is intended to carry out an interdisciplinary creative process using the language of performance.

Summer Course

Pedagogy II: 10 sessions of 1.75 hours (Total: 17.5 hours)

Movement II: 5 sessions, 1.75 hours each. (Total: 8.75 hours)

Instrument II (recorder): 2 sessions of 1.75 hours (Total: 3.5 hours)

Body Percussion: 5 sessions of 1.5 hours. (Total: 7.5 hours)

Total subjects: 37.25 hours

Inaugural conference 1 hour.

Warm-ups 30 minutes daily for 5 days. Total 2.5 hours.

Folk dances workshop 1.5 hours.

Choir workshop: 1.5 hours.

Final sharings 1.5 hours.

Total complementary activities: 8 hours

Pas de Nivell

Artistic intervention and evaluation: Total: 12 hours

In addition to attendance at the two meetings, personal work related to the core subjects of Pedagogy II and Movement II is required both for the completion of written and creative tasks during the summer week, and for the writing of comments and small artistic creations during the period from July to January.

Personal working hours from core subjects: 2.75 hours

Total Level 2 hours: 60 hours

Level 3: It consists of two face-to-face meetings: a 7-day summer Course and a weekend in the winter, which we call Certification. The Summer Course includes four core subjects (Pedagogy, Final Project, Movement and Instrument) and one complementary subject (Instrumental Ensemble), which are complemented by group activities. The Certification is intended for the realization of 20-minute pedagogical interventions with feedback, for comments on the written works and to close the evaluation process.

Summer course

Pedagogy III + Final Project: 7 sessions of 1.75 hours of CBT III and 3 sessions of 1.75 hours (Total: 17.5 hours)

Movement III: 5 sessions, 1.75 hours each. (Total: 8.75 hours)

Instrument III (strings): 2 sessions of 1.75 hours (Total: 3.5 hours)

Instrumental ensemble: 5 sessions of 1.5 hours (Total 7.5 hours)

Total subjects: 37.25 hours

Inaugural conference 1 hour.

Warm-ups 30 minutes daily for 5 days. Total 2.5 hours.

Folk dances workshop 1.5 hours.

Choir workshop: 1.5 hours.

Final sharings 1.5 hours.

Total complementary activities: 8 hours

Certification

Pedagogical intervention and evaluation: Total: 12 hours

Personal work related to the core subjects CBT III - Final Project and Movement III is requested both for carrying out the tasks during the summer week and for writing the text comments, essay and scripts of the pedagogical interventions during the period from August to January.

Hours of personal work for the subjects: 12.75 hours

Total Level 3 hours: 70 hours

Specification of objectives and contents

LEVEL 1

The first year of the program is focused on generating discovery of the Orff-Schulwerk through direct experience in model sessions. The aim is to generate an impact or shift in the ideas and professional practices of the participants, an objective for which specific strategies are used: on the one hand, the development of purely artistic and creative skills is promoted (specifically dance, percussion and singing voice) and, on the other hand, the expansion and strengthening of didactic and pedagogical skills is promoted (knowledge and practice of the principles and methodologies associated with the Orff-Schulwerk, of the criteria and processes of teaching planning and of mechanisms of reflection and pedagogical analysis). Finally, the first course seeks to strengthen the feeling of community among the participants based on coexistence and carrying out joint activities that encourage interaction with a clear humanist vision.

General objectives of Level 1:

- ❖ Generate theoretical and practical foundations of Orff-Schulwerk through experience, analysis and individual and group reflection.
- ❖ Bringing artistic action closer to educational action, promoting the reconnection of the teacher with their creative and expressive capacity with different artistic languages, mainly music and movement.
- ❖ Inspire and stimulate the search for one's own style by offering models of a wide diversity of teaching profiles and teaching-learning situations.
- ❖ Promote reflection on one's own teaching practice, artistic expression, creativity, innovation and learning process.

Specification by subjects:

❖ **Pedagogy I - Cantar, Ballar i Tocar I**

Specific objectives:

- To understand the pedagogical and didactic principles of the Orff-Schulwerk through experiential learning, analysis and reflection.
- Become familiar with the concept of *Elemental Music*.
- Participate in, plan and develop didactic processes of music and movement taking into account the various areas of musical learning: creativity, movement-dance-body, voice, instruments, development of the musical mind, psycho-social area, interdisciplinary integration, process and product⁴.
- Arrange and compose pieces for voice, Orff instruments and body percussion.

Contents:

- Resources for managing and planning sessions:
 - Draw the group's attention through an element (sound, gesture, object, image, secret, etc.)
 - Link activities in the same session.
 - Processes: from simple to complex, from the part to the whole.
 - Use echo and imitation as main learning elements to move towards experimentation and creation.
 - Group work.
 - Let artistic value be the main driving force behind each proposal and activity.
 - Leave space for improvisation and individual and group creation.
 - Have a positive outlook and avoid judgment.
- Repertoire:
 - Pieces and songs according to the *elemental style* by Carl Orff and Gunild Keetman; traditional and popular from our own culture and other cultures; diverse styles (classical, early, jazz, rock etc) and own compositions.
 - Games: name games, rhythm, coordination, stopping or distributing.
 - Speech: sayings, proverbs, rhymes, tongue twisters, poems.
 - Movement: traditional dances, choreographies, improvisation, movement plans and categories (Laban), body awareness.
 - Body percussion: hand games, *panaderas*.
- Models of didactic processes:
 - Exemplary activities of instrumental practice teaching with *elemental instruments*, such as:

⁴ Article i mapa d'A. Sangiorgio, mapa de Shirley Salmon.

- Warm-ups.
- Activities for repertoire learning.
- Transfer processes: language - rhythm; body percussion - instruments.,
- Examples of incorporating creativity into teaching processes.
- Examples of incorporating movement into teaching processes.

- Elemental musical composition and practice:
 - o Principle of pattern and ostinati: drone, melodic ostinato, rhythmic ostinato.
 - o Pentatonic scales and pentatonic modes.
 - o Melody and color.
 - o Improvisation and creation in elemental music-making.
 - o The Orff instruments. Characteristics, orchestration, techniques.
 - o Elemental forms: echo, canon, solo-all, call and response, rondo..

- Artistic interdisciplinarity: Interaction of music and movement with other arts, such as visual arts, drama, poetry, etc.

- Holistic vision: interaction with other themes, disciplines, subjects or non-musical content.

- Humanistic vision: education in values and social commitment through music education.

❖ **MOV I - Moviment I**

Specific objectives:

- Recognize and become aware of the body's anatomy for movement.
- Try and explore the possibilities of movement in relation to one's own body, in relation to others' bodies and in relation to space and sound.
- Learn the vocabulary and basic parameters of movement and dance pedagogy.
- Develop expressive and creative skills and resources with movement and dance, individually and collectively.

Contents:

- Repertoire of movement activities:
 - Warm-ups.
 - Free and guided improvisation.
 - Creative movement activities.
 - Movement games.

- Teaching materials:
 - Expressive and creative triggers that generate inspiration and body memories:
 - Physical materials: objects, fabrics, wooden sticks, balls, hoops, plastic materials, images.
 - Artistic works: paintings, literary texts, music.
- Didactic processes:
 - From the word, the shape, the object, the image or the music to the movement.
 - Transfer from movements to music and from music to movements.
 - Movement accompanied by music and vice versa.
- elemental choreographic composition:
 - Question-answer in movement.
 - Motives, phrases and movement ostinati.
 - Collective creation: Design of small movement sequences in small groups based on material arising from exploration, improvisation or specific exercises.
 - Elemental choreographic composition: Union of previously worked movement motifs to create a fixed form for a final dance.
- Dance pedagogy vocabulary.
 - Movement Qualities (Laban): Exploration of weight (heavy/light), space (direct/indirect) and flow of movement (free/contained).
 - Kinesphere
- Artistic interdisciplinarity: incorporation of resources such as the spoken and sung voice, body percussion or instruments in the practice of dance and movement.

❖ INST I: Percussion

Specific objectives:

- Strengthen students' own rhythmic skills, learning the basic technique of various folk percussion instruments and school percussion (unpitched).
- Acquire basic notions of the language of percussion ensemble (orchestration, rhythms, patterns, polyrhythms, conducting, listening, marks and signals, rhythmic phenomena, improvisation, etc.).
- Exemplify the didactic possibilities of percussion ensemble and its relevance within the Orff-Schulwerk approach.
- Learn to accompany singing with percussion instruments.

Contents:

- Iberian traditional and school instruments of unpitched percussion:
 - Classification possibilities according to materials, size, timbre or pitch.
 - Basic technique and vocabulary.
- Basic rhythmic patterns associated with different traditions.
- Didactic processes:
 - Games and resources for rhythmic transfer to the instrument.
 - From unison to orchestration.
 - Creativity and improvisation.
 - Accompaniment of songs, movement, theatre or musical fragments.

❖ **FPOS - Pedagogical foundations of the Orff-Schulwerk**

Specific objectives:

- Learn about the origin and foundations of the Orff-Schulwerk, as well as its pedagogical and didactic principles.
- Reflect and debate on the functions and profiles of the teacher.

Contents:

- Historical-social context and development of the Orff-Schulwerk.
- Orff-Schulwerk as a holistic and humanistic pedagogy.
- The music educator: development of one's own musical skills, creative capacity and ability to learn.
- International institutions and associations. The network.

❖ **DVCC - Voice and Choral Singing Didactics**

Specific objectives:

- Highlight the spoken and sung voice as elemental tools for expression.
- Gain awareness of one's own voice and its relationship with the body.
- Understand vocal work as a strategy to develop imagination, interest and creativity.

Contents:

- Expressive resources of the singing voice and the spoken voice.
- Intonation and repertoire.
- Group singing as a reinforcement for knowing and controlling one's own voice.
- Simultaneity between singing, playing and moving.

LEVEL 2

The second year of the program focuses on deepening understanding of the pedagogical and methodological principles of the Orff-Schulwerk. The aim is to consolidate the knowledge acquired in the first year, which is revisited and expanded. Movement and dance have a special weight in this course, which promotes the acquisition of body percussion and dance techniques and connects elemental and creative dance with Catalan traditional dance. The use of the recorder in elemental music pedagogy is addressed. Model sessions continue to be established as the main learning format, but the time dedicated to reflection and pedagogical and artistic analysis gains more weight through specific conversation and feedback activities within the sessions. Interdisciplinarity as a pedagogical resource plays a key role in this course, which culminates in the creative process of a performance with an ecosocial perspective.

General objectives of Level 2:

- ❖ To delve deeper into the theoretical and practical principles of Elemental Music and Dance pedagogy, through experience and reflection.
- ❖ Provide tools, resources and artistic and didactic strategies specific to the Orff-Schulwerk approach for its adaptation according to the educational and cultural context of Catalonia.
- ❖ Consolidate knowledge of the stylistic parameters of Elemental Music and its creative possibilities with instruments.
- ❖ Acquire specific knowledge and skills in Catalan traditional dance, body percussion and recorder, as well as their educational possibilities.
- ❖ Acquire awareness, confidence and security in participating in and guiding creative processes in groups, identifying the individual and collective phenomena that occur and learning strategies for their satisfactory management.

Specificity by subject

❖ **Pedagogy II - Cantar, Ballar i Tocar II**

Specific objectives:

- Experience and analyze models of didactic processes of music and movement according to the Orff-Schulwerk pedagogical approach.
- Acquire specific knowledge and skills for improvisation, composition and arrangement in the Elemental style, including odd meters and diatonic modes.
- Develop and strengthen the students' own interpretive and creative skills with elemental instruments.
- Become aware of the value and effect of the group in the music learning process.
- Strengthen the competence of the teacher through professional development practices such as observation, oral and written reflection, selection of materials and lesson planning.

Contents:

- Resources for managing and planning sessions:
 - Use of themes and centres of interest for proposals for developing sessions and creative processes.
 - Phases and directionality of the processes: "from the body to the instrument", "from imitation to creation", "from unison to orchestra".
 - Interaction between process and product: the satisfactory artistic display as an everyday phenomenon in the classroom.
 - Planning based on the characteristics of the target group. A learner-centered educational approach.
 - The responsibility to provide quality based on the careful selection of materials and the orientation of creative work.
 - The teacher's emotional connection with the material, content or topic presented as a vehicle for learning.
 - Pedagogical strategy: repetition with variation.
 - The artist's perception and the impact on the transformation of the reality that surrounds us.
- Repertoire:
 - Modal pieces and songs in the *elemental style*: by Carl Orff and Gunild Keetman, traditional and popular from our own culture and other cultures, diverse styles and own compositions.
 - Games.

- Speech: sayings, proverbs, rhymes, tongue twisters, poems.
- Body percussion: patterns, canons and accompaniments.
- Examples of didactic processes:
 - Exemplary activities of instrumental practice teaching with *elemental instruments*, such as:
 - Warm-ups.
 - Strategies for improvisation and repertoire learning.
 - Transfer processes: language - rhythm; body percussion - instruments.,
 - Examples of incorporating creativity into teaching processes.
 - Examples of incorporating movement into teaching processes.
 - Examples of incorporating storytelling into teaching processes.
- Elemental composition and practice:
 - Hexatonic scale.
 - Diatonic modes.
 - Types of drones.
 - Melodic ostinati in modal music.
 - Odd meters.
 - Improvisation and creation in elemental music-making.
- Artistic interdisciplinarity: Interaction of music and movement with other arts, such as performance, visual arts, drama, poetry, etc.
- Holistic vision: interaction with other themes, disciplines, subjects or non-musical content.
- Humanist vision: peace education, and education for citizenship through artistic education.

❖ Movement II

Specific objectives:

- Know and recognize a variety of traditional and popular Catalan and European dances and value their richness and educational potential.
- Improvise and compose choreographies based on traditional vocal and instrumental music, under the parameters of elemental and creative movement.
- Acquire and use specific movement and dance vocabulary.

Contents:

- Body awareness:
 - Conscious muscle movements: bending, stretching, twisting.
 - Sense of balance, control and stability in various positions.
 - Activation and relaxation of the body.
 - Connection between breathing and movement.
- Repertoire:
 - Warm-ups, games and dance and movement exercises.
 - Fixed forms of dance: traditional Catalan and historical dance.
 - Movements: various forms of locomotion and movement over a fixed place.
 - Choreographic elements in group dance: distribution in space, groupings, shapes and figures, structures, 'enfilades' and balance, etc.
- Physical materials in traditional dance: the use of elements such as ribbons, sticks, sashes or oars in traditional Catalan dances.
- Didactic and pedagogical processes:
 - Adaptation of dance material according to the target group and context.
 - From the pattern to freedom, and from freedom to the pattern.
 - Dialogue between tradition and innovation.
- Connection between music and dance: structure and rhythmic fluidity of steps in traditional dance, use of sound elements (rattles, clapping, sticks, voice).
- Vocabulary associated with traditional and historical dance.

❖ **Instrument II: Recorder**

Specific objectives:

- Become aware of the need to deepen your knowledge of an instrument in order to be able to teach it well with knowledge of the expressive capacity of each instrument.
- Be able to arrange pieces (traditional, newly created or from Orff-Keetman's books) for wind instruments, accompanied by instrumental, body percussion and/or voice.
- Learn how to structure a session focused on the use of instruments (preparation, warm-up, development, closing and collection).
- Apply the use of wind instruments in interdisciplinary activities.

Contents:

- The instrument: history, use, classification, parts, sound production.
- Games and activities to work on the skills necessary to get a good sound from the instrument.
- Diverse instrumental repertoire.
- Transfer of materials, learned from the voice and body, to the instruments.
- Arrangements of pieces for instruments with diverse textures and layers.

❖ **Body percussion**

Specific objectives:

- Explore the expressive possibilities arising from sound body movement.
- Develop rhythmic skills and specific body percussion techniques.
- Value and incorporate body percussion as a didactic and artistic strategy (expressive and creative).
- Connect group body percussion with the *elemental* concept.

Contents:

- Repertoire:
 - Of techniques and timbres.
 - Activities and exercises.
 - Basic patterns and polyrhythms.
 - Of arrangements for large groups.
- Teaching resources and processes:
 - Sequencing of the material.
 - Strategies for learning and memorizing patterns.
 - Ostinati and elemental forms.
 - From the word to the body and from the body to the instrument.
- Creation and improvisation with the language of body percussion, individually and in groups.
- Various contexts where the use of body percussion can be included.

LEVEL 3

The third and final year of the program focuses on achieving theoretical and practical mastery of the pedagogical and didactic principles of the Orff-Schulwerk. While the model sessions still structure the subjects, the distinguishing feature of this course is the final certification work (TFC), which consists of writing a reflective essay and implementing a 20-minute intervention with feedback from the teaching team and peers. This course, which deepens and broadens knowledge in elemental music and dance pedagogy, has as its main objective for students to connect everything learned during the three years of the program with the particularities of their teaching work, highlighting what is especially relevant to them according to their specific context, as well as stimulating the conscious definition of their own style based on each individual's preferences and talents.

General objectives of Level 3:

- Satisfactorily implement the principles of elemental Music and Dance pedagogy, paying attention to the different parts of the process: planning, execution and reflection/evaluation.
- Articulate and express one's own knowledge about the pedagogy of elemental Music and Dance through appropriate use of vocabulary and discursive coherence.
- Appropriate, adapt, expand and create new resources, models and strategies based on the Orff-Schulwerk approach, by identifying one's own teaching style based on personal interests, talents and contexts.
- Acquire and become aware of the skills and abilities acquired in relation to personal, artistic and pedagogical development.

Specificity by subject

❖ **Pedagogy III - Singing, Dancing and Playing III**

Specific objectives:

- ❖ Perform, improvise, arrange and compose with elemental instruments under the parameters of the *Elemental*, making appropriate use of drones, ostinati, melodies and color with the modes derived from the pentatonic and diatonic scales, as well as basic harmonic movement (triads and degrees I, IV and V).
- ❖ Connect Elemental Music with traditional and popular repertoire from various cultures and eras.
- ❖ Analyze and assess teamwork, personal skills and group dynamics in teaching processes.
- ❖ Consolidate the theoretical and practical foundations of Orff-Schulwerk through the experience and analysis of model sessions, emphasizing the identification and classification of principles and reflection on the teacher's decision-making.

Contents:

- Resources for managing and planning sessions:
 - Themes and centers of interest as the skeleton of the music and movement session.
 - Tools to analyze and interpret with a critical eye.
 - Creative processes: planning, execution and uncertainty management and evaluation.
 - The teaching-learning environment: tools and strategies for an appropriate classroom climate.
 - Mechanisms for analyzing, detecting and adapting teaching practice according to specific situations and the group.
 - Pedagogical improvisation and Elemental Music and Movement as musical and pedagogical essentiality.
 - Concept transfer - the *elemental* in pedagogical practice.
- Repertoire:
 - Of pieces and songs according to the *elemental style*: by Carl Orff and Gunild Keetman, traditional and popular of our own culture and other cultures, of various styles (classical, old, jazz, rock, among others.) and own compositions.
- Improvisation, composition and arrangements with major and minor scales using appropriate ostinato and harmonic accompaniments (drone movement, triads, degrees I-IV-V).

- Examples of didactic processes:
 - Exemplary activities of instrumental practice teaching with *elemental instruments*, such as:
 - Warm-ups.
 - Strategies for repertoire learning.
 - Transfer processes: language - rhythm; body percussion - instruments.,
 - Examples of interdisciplinary use of speech, music and movement.
- Holistic vision: interaction with the arts, themes, disciplines, subjects or non-musical content.
- Humanistic vision: musical education for the development of human character and the critical spirit.

❖ PROJ - Final Project

Specific objectives:

- Create a pedagogical proposal, based on the analysis of experiential practice in accordance with the principles of the Orff-Schulwerk.
- Develop and strengthen one's own professional skills through in-depth teaching practices such as observation, oral and written reflection, selection of materials and planning.
- Reflect on the contributions of Orff-Schulwerk in one's own field or fields of personal and/or professional development.

Contents:

- Pedagogical principles of the Orff-Schulwerk.
- Didactic principles of the Orff-Schulwerk.
- Definition of Elemental Music according to Carl Orff.
- Distillation process in relation to teaching material and planning.
- Self-knowledge, reflection and decision-making of the teacher.

❖ MOV III - Movement III

Specific objectives:

- Create choreographies based on a non-musical artistic trigger (poetry, drama, story, painting, sculpture, architecture, etc.).
- Acquire and apply the bases for the graphic representation of choreographic movements.
- Understand, analyze and make decisions about the use of space in choreographic creation.
- Analyze one's own corporeality as a starting point for artistic, creative and teaching practice.
- Self-assess and co-assess using the vocabulary collected throughout the training.

Contents:

- Vocabulary of dance pedagogy according to Rudolf von Laban:
 - Body: the three areas (head, trunk and limbs).
 - Effort:
 - a) Time Factor (sudden-sustained)
 - b) Weight Factor (heavy-light)
 - c) Space Factor (direct-flexible)
 - d) Flow Factor (controlled-free)
 - In relation to space: directions, levels, extension and trajectory.
 - The kinesphere: dimensions, proximity in relation to the body, frontal / transverse / sagittal planes, central / peripheral direction.
- Graphic representations of the body and movements in space, of group formations and displacements.
- The process of choreographic creation in the educational field: approach, objectives, methodologies and product.
- Evaluation, self-evaluation and co-evaluation of creative processes.

❖ INST III - Instrument III: Strings

Specific objectives:

- Learn about the organology of the instrument, its basic technique and its creative, expressive and didactic possibilities.

- Learn to structure a session focused on the use of instruments (preparation, warm-up, development, closing and collection), using appropriate resources for managing the group and class dynamics.
- Apply the use of string instruments in elemental Music and Dance pedagogy activities.

Contents:

- The instrument: history, use, classification, parts, sound production.
- Games and activities to work on the skills necessary to get a good sound from the instrument.
- Repertoire and creation.
- Transfer of materials, learned from the voice and body, to the instruments.
- Arrangement of pieces for instruments with diverse textures and layers, using interdisciplinary resources.

❖ **CONJ - Instrumental Ensemble**

Specific objectives:

- Learn various strategies for combining elemental instruments with more sophisticated instruments as a whole.
- Create, compose and improvise in a group based on instrumental practice.
- Learn teaching resources, conducting strategies and management of large instrumental groups.
- Encourage curiosity about playing unknown instruments.

Contents:

- Varied repertoire that includes Catalan music, world music, Orff-Keetman's pieces, and classical western music.
- Didactics of the instrumental ensemble.
- Application of pedagogical processes according to the Orff-Schulwerk approach.
- Expressive elements of group practice.
- Improvisation, composition and arrangement: resources and applications.
- Various musical forms and structures.

Evaluation

We understand evaluation as a tool for learning (formative), therefore, students must be the protagonists of their own assessment.

In order to be able to accredit the achievement of the three courses, different tools and strategies are used:

1. Participation in model sessions, creative processes and group reflections: During the course, spaces for practice, creation and group reflection are constantly generated in which individual involvement is valued.
2. Written assignments: In addition to classroom tasks, composition assignments, essays, and planning scripts are assigned to verify the achievement of content and skills. These assignments have clear instructions and are formatively evaluated by the teacher.
3. Co-evaluation: Observation and oral reflection on activities carried out by classmates is required on a recurring basis.
4. Self-assessment: As a cross-cutting element for self-assessment, a tool is introduced that accompanies the student throughout the process: the **personal diary**. For its use, the following are suggested:
 - a) Daily reflections based on questions asked during the summer week.
 - b) Reflections derived from the processes experienced during the three years.
5. Tutoring: During the course, monitoring is offered through tutoring and discussion spaces. At the *Pas de Nivell*, a group assessment and also a final individual assessment are carried out by the teaching staff.
6. Level 3 Certification: The last weekend of Level 3 is held where students will have done observation and reflection work on their own teaching work, on the application of the Orff-Schulwerk pedagogical approach to their reality and the realization of a 20-minute session with their classmates. A co-evaluation by the classmates and oral and written feedback by the teachers will be carried out.

Assessment plans

Each Level has an Assessment Plan in accordance with the subjects and specific competence development objectives. All exercises, both practical and written, receive feedback either in the form of written comments or conversation. The assessment, however, is never unidirectional and always includes self-assessment and co-assessment practices, as it must allow the participant to become aware of, analyse and self-regulate their own learning and competence development process.

Summary of the Level 1 Assessment Plan:

Temporality	Task description	Modality
<u>Summer course</u> (July)	<u>Composition task 1:</u> (CBT I). Rhythmic notation of a saying or poem of one's own culture.	Written (Individual)
	<u>Composition task 2:</u> (CBT I). Composition of a pentatonic melody based on a saying or poem accompanied by a drone, melodic ostinato and color part.	Written (Individual)
	<u>Creative group exercises:</u> (MOV I, INSTR I, DDVC) Exercises performed during the sessions.	Practical (Group)
	<u>Final presentations 1</u> (CBT I, MOV I, INSTR I, DDVC)	Practical (Group)
<u>Period between meetings</u> (July to January)	<u>Text comment 1:</u> (CBT I) Essay on a suggested article, connecting it to personal experience.	Written (Individual)
	<u>Didactic intervention 1 - Script.</u> Preparation of a teaching activity/proposal around the process " <i>From the word to...</i> ". Based on a text, a saying, a rhyme, a poem, etc., it is necessary to make a proposal for an activity that leads to other places, based on experiential examples and the contents of the programme.	Written (individual)
<u>Pas de Nivell</u> (January)	<u>Didactic intervention 1 - Practice:</u> Carrying out the pedagogical intervention in front of the group, in a model session format, with a maximum duration of 5 minutes.	Practical (individual)

Summary of the Level 2 Assessment Plan:

Temporality	Task description	Modality
<u>Summer course</u> (July)	<u>Composition task 3:</u> (CBT II) Arrange an Ionian or Aeolian piece using the drone and the melodic ostinato.	Written (Individual)
	<u>Composition task 4:</u> (CBT II) Arrange a saying, proverb or rhyme in three different meters, one of which is regular and the other two odd.	Written (Individual)
	<u>Creative group exercises:</u> (MOV II, INSTR I, PCORP) Exercises performed during the sessions.	Practical (Group)
	<u>Final presentations 2:</u> (CBT II, MOV II, INSTR II, PCORP)	Practical (Group)
<u>Period between meetings</u> (July to January)	<u>Composition task 5:</u> (CBT II) Based on the saying chosen in Task 4, make a composition in one of the modes, which includes rhythmic ostinato, melodic ostinato and drone.	Written (Individual)
	<u>Text comment 2:</u> (CBT II, MOV II, PCORP) <i>Artist date</i> based on various readings on the relationships between music education and social change.	Written / Scanned / Recorded (Individual)
<u>Pas de Nivell</u> (January)	<u>Artistic intervention 1:</u> (CBT II, MOV II, PCORP) Creation in a large group of an artistic action (performance) according to a given ecosocial theme, with the use of various artistic languages in a combined way. Ideate, build, decide, rehearse and represent the work in an intervention open to the public.	Practical (Group)

Summary of the Level 3 Assessment Plan:

Temporality	Task description	Modality
<u>Summer course</u> (July)	<u>Text comment 3:</u> (PROJ) Essay on the pedagogical principles of the Orff-Schulwerk in relation to its experience, based on given readings.	Written (Individual)
	<u>Composition task 6:</u> Make a movement composition, making appropriate use of vocabulary and applying the knowledge acquired. (MOV III)	Practical (Group)
	<u>Creative group exercises:</u> (CONJ, INSTR III, CBT III) Exercises performed during the sessions.	Practical (Group)
	<u>Final presentations 3:</u> (CBT III, MOV III)	Practical (Group)
<u>Period between meetings</u> (July to January)	<u>Composition task 7:</u> (CBT III) Arrangement in the elemental style of a traditional Catalan song that uses the degrees I, IV and V, in Major or Minor key.	Written (Individual)
	<u>Final certification work (TFC):</u> (PROJ) Report: Written work with three parts: Theoretical foundation and context / Design of the intervention / Final reflection on the process experienced during the programme.	Written (Individual)
<u>CERTIFICATION</u> (January)	<u>Pedagogical intervention 2:</u> (PROJ) Conducting a 20-minute session in a peer-training format by pairs, incorporating the pedagogical principles of the Orff-Schulwerk; active feedback from peers and trainers.	Practical (Individual)

The Certification process that takes place upon completion of the program also aims to act as a formative evaluation, which is why seeks the balance between, on the one hand, being able to demonstrate the effective acquisition and mastery of certain knowledge, skills, techniques and abilities by the students and, on the other hand, check whether metacognitive capacity has been developed.

Final considerations

This document has sought to organize and explain the what, who, how, when, where and why of the Catalonia Orff-Schulwerk Certification Programme. However, and in accordance with the same open and flexible principles that are the essence of the pedagogy developed by Carl Orff and Gunild Keetman and their published materials, this document should be understood as a guide - or a compass that indicates the direction to follow - and should serve both the teaching team and the students of the program to follow the path of their learning in a more conscious way, but in no case should it be understood as a fixed or overly rigid material.

In accordance with this fundamental approach, it is the people involved in each promotion of this program (whether they are participants, teaching team, organization or other agents involved) who end up shaping the nature of the experience in a unique and genuine way and, consequently, the learning that can be generated from it. The changing educational and social context of Catalonia, whether due to demographic, linguistic, cultural or legislative issues, also pushes us to accept that, in education, what is valid today may be obsolete tomorrow. This program is no exception.

It is, therefore, the firm will of this organizational and pedagogical team that this training be, above all, useful for the personal, artistic and educational growth of everyone who participates in it and, to achieve this, this curriculum is called upon to be reviewed periodically, and the design and structure presented here are to be modified as many times as deemed appropriate.

Learning Orff-Schulwerk by experiencing Orff-Schulwerk therefore also means imbuing the nature of this program with everything that once pushed Orff and Keetman to explore music education with a unique openness, sensitivity, passion and daring.

Mireia Aguiar, Jofre Gasol, Erola Ramis, Aleix Colom and Xavi Rocamora.